

TODAY'S SPEECH

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My Toughest Speech Problem . . . A Symposium

SELF AND SPEECH

There is only one way to learn to speak well, and that is to talk. With my English major, Speech minor, and Speech Correction courses, I was officially certified to teach others to speak well; however, I did not actually feel eligible because I was not speaking too well myself. Therefore I felt obligated to learn my trade so I could have the respect of those I would someday be teaching.

So I became a radio announcer and for three years listened to and analyzed every famous voice I heard. Constantly I was recording and analyzing my own speech and comparing it with that of famous people. Not by design, but nevertheless in conjunction with this, I worked parttime as a bartender and a taxi cab driver and had the opportunity of studying the speech of the blue collar, white collar, and professional worker. At the same time I practiced my speech on them. Now I feel confident in saying that I truly learned to speak well by talking.

I began with the idea of improving my speech and found to my amazement that I improved my *self* as well. The two, self and speech, cannot be divorced. I began with the selfish motive of improving my speech so that others would enjoy listening to me. I ended with the goal of knowing that what I say is more important than how I say

it. And that what others have to say is even more important to them than what I have to say.

Crawford A. Sechler

Speech Therapist

Wheeling, West Virginia

NO MORE GROPING FOR WORDS

One of the greatest speech problems I've ever encountered, both in public and conversational speaking, was the groping for words. Never having a particularly extensive vocabulary and being of a rather nervous temperament, I'd very often find myself stammering to say the right word and often uncontrollably using the wrong word.

Since my personality traits are far from those of an introvert, I found my speech problem a definite handicap when conversing with people, especially strangers.

However, with a great determination to solve this problem, I proceeded to do so by participating in more conversations and observing speaking and conversational techniques of others. Since my vocabulary was limited, I read a book which was suggested by one of my friends. Perhaps you have heard of it. It was entitled "30 Days to a More Powerful Vocabulary." I found it quite beneficial.

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WHAT YOU ARE

Speaks So Loud . . .

By OTIS M. WALTER

Dr. Walter, Head of the Department of Speech at the University of Houston, who contributed a fine article on how to control stage fright to the September, 1954, issue of TODAY'S SPEECH, here analyzes the importance and nature of ethos.

The kind of person the speaker is may decide whether he is persuasive or not. How many times have we disagreed with a person, not because we knew he was wrong, but because we didn't like his personality?

In an experimental attempt to study the nature of the agent in communication, students were asked to rank passages written by sixteen different authors.¹ A month later, these same students were asked to rate a different set of passages, each attributed to the same sixteen authors but actually all written by Robert Louis Stevenson. Three-fourths of the students reflected the same degree of prejudice that they had in the first experiment. That is, if the passage was attributed to Joseph Conrad and a student gave Conrad a low rating in the first experiment, he tends to rank Conrad low in the second. This experiment reflects the importance of the agent of communication.

This same phenomenon is observable in persuasion. For example, the *same recorded speech* on compulsory health insurance was found to be a stronger persuasive agent if the audience was told that it was given by the Surgeon-General of the United States than if the audience was told that the speech was delivered by the Secretary-General of the Communist Party of America.² The speech in each case was the same, but the audience's perception of the speaker's nature was different; that difference changed the effectiveness of the speech. It has been recognized for centuries that the power of a speech is derived not only from logic and the emotion a speech arouses, but also from what we perceive to be the nature of the speaker. *Our perception of the speaker's nature changes our perception of his communication.*

Since there is no good English word for this factor, we shall use a Greek word—*ethos*. We define *ethos* as those real or imagined characteristics of a speaker that affect his belief-making power. As such, *ethos* affects communication in a manner to be distinguished from emotion and

logic. (The reader must keep in mind, however, that although we may distinguish these three methods of persuasion from each other, we can never separate one from the other, as each exerts an influence on the audience's perception of the others.)

Ethos has been recognized by students of persuasion for 2,500 years as perhaps the most important means of persuasion.³ Imagine the effect the *ethos* of our friends seems to have on us. More than one person has accepted a false idea because the idea came from one whom he admired and trusted. Hardly one of us will accept a new idea if it comes from a person whom we considered untrustworthy. The speaker who is perceived as possessed of wisdom, integrity, experience, friendliness, etc. will have more opportunity to use logic and emotion successfully. When a speaker has good or favorable *ethos*, we tend to "see" the speech as better than when his *ethos* is not so strong.

IDEAS THE SPEAKER MUST ESTABLISH ABOUT HIMSELF

Generally, the speaker should establish the idea that he is "an able person in a good emotional state with a good attitude toward himself and toward his audience."⁴ Aristotle believed the speaker must establish the idea that he is a person of practical wisdom, or intelligence; that he possesses strong moral character in the sense that he is concerned with the welfare of the audience; and that he is a person of good-will and friendliness. Let us break each of these ideas into their various aspects. The following ideas are those the speaker should try to suggest to his audience:

1. That the speaker is a man of practical wisdom: that he has a thorough knowledge of the problem as a result of study and experience, that he is well informed about allied matters, that he is alert and sharp-witted, that his awareness is superior to that of others, that he knows

the barriers involved in solving the problem at hand and how to demolish or circumvent each, etc.

2. That the speaker is a man of moral character: that he is sincere in his attitudes and recommendations, that he holds his attitudes because they are "right" rather than ones that will further his own ends, that he has faith in himself and faith that the audience will respond intelligently, that he possesses virtues such as self-reliance, desire for justice, optimism, self-control, courage, etc. and that he is concerned with the ultimate good of society and mankind.
3. That the speaker is a man of good-will: that he recognizes the uniqueness of the audience and likes his audience, that he is willing to submit his ideas to the audience for their consideration, that he has a sense of humor even toward himself, that he is, in certain ways at least, identified with his audience.

Care must be taken, however, in the manner that is used to convey these attitudes and ideas to the audience. Certainly, the pompous speaker who announces these ideas from the platform is doomed to failure. But there are ways by which the speaker may lead an audience to see that the speaker is a man of intelligence, of character, and of good will. These avenues are the speaker's reputation, his choices, and his use of minimal cues. Let us discuss each of these.

HOW THE SPEAKER REVEALS HIS *ETHOS*

A. *Reputation.* To whom do delegates to a Republican or Democratic convention listen most carefully? Is it to a "fine" speech by an unknown, or a speech with less rhetorical virtue given by an ex-president? If one has the reputation of Eleanor Roosevelt, Albert Einstein or Dwight Eisenhower, one will be listened to in no small measure because of the *ethos* achieved by one's reputation. Most of us, however, have no such reputation and must establish our *ethos* by other methods. Even speakers of well established reputation should not depend upon their reputations as the only source of their *ethos*, but should attempt to develop it by the speech and their contributions in discussion. In fact, whether one desires it or not, one's speech will reflect the *ethos* of the speaker. Let us see how this is so.

B. *Overt Choices.* Just as the choices that one makes in life tell much about the kind of person

one is, so the choices a speaker makes tell an audience much about his nature. The fact that Lincoln in his second inaugural chose to call for a peace "With malice toward none, with charity for all. . ." suggests much about the *ethos* of Lincoln. The conclusion of this great speech tells us that Lincoln was a humanitarian; it suggests his identification with the whole of his people; it tells us of a high moral purpose; it gives us a sketch of a plan that might have re-established the Union; it tells us of the dislike of a man for war; it perhaps suggests the only pattern by which peace may ever be made permanent. This choice of Lincoln's gave him an *ethos* that will be cherished by people when his opponents' names will have been forgotten.

What a man chooses to tell us and the way he puts it suggests something about his attitude toward us, about his intelligence, about his moral purpose, and about the kind of man he is. The speaker who has chosen not to work very hard on his speech has told us something about himself. The man who has chosen a subject of superficial nature has told us something about the quality of his mind. The man who chooses to wax pompously oratorical has told us something of his opinion of himself—and of his audience. Even the speaker's choice of words reveals much about his background, his intelligence, his human sympathy or the lack of it, and his wit or dryness.

The kinds of supporting materials that the speaker uses may suggest something about his understanding of people or the lack of it, his special experience with the problem, or his concern for the welfare of others. His organization may suggest a clear and able mind or it may suggest a fuzzy one. His sources will tell the audience much about his background, his education, his analytic ability or the lack of it. Even his choice of words may convey to the audience that he is talking down to them, or that he is clear-minded and well-educated, or that he is a pompous exhibitionist. His grammar may suggest he is illiterate and his pronunciation may lend the idea further support. In his delivery, the speaker's approach to the platform, his freedom from notes, his ability to reflect a communicative attitude, his action or the lack of it all will say something, rightly or wrongly, about his nature. His tensions in his vocal cords and skeletal muscles all may suggest his emotional state. The number of small matters that reflect on his *ethos* may well run into the hundreds. Virtually every idea he states, every

bit of support he uses, every word and gesture may say something about him. Thus it is inevitable that the speaker builds his *ethos* through choice of subject, choice of ideas, choice of supporting material, choice of words, choice of delivery methods, choice of organization, choices in methods of preparation, choices in attitudes he expresses, choices in methods of adapting to the audience, and other choices he may make.

C. *Minimal Cues.* Frequently the choices a speaker makes are easily noticed by the audience and after noticing these choices, the audience infers something about the speaker. If a speaker becomes angry at a hostile question, for example, his anger is noted at once and the audience may infer that he feels insecure. Many choices, however, have a more subtle effect on an audience. Some choices, mannerisms and techniques of the speaker are hardly noticed by an audience and yet exert a profound effect on them. The effect of these cues is most important in giving an audience an impression of the speaker's *ethos*. Consider the following case:⁵

X was a woman of thirty-three. Her husband noticed that she had a habit of talking in her sleep. It occurred to him to turn the tendency into account. While she was talking in her sleep, he would say to her in a very low tone, without waking her, "Tell me what you have been doing today, dearest." She would promptly comply. Soon she came to realize that her husband knew all her activities, even those she would rather have kept to herself and she came to the hospital to see if I could safeguard her against these involuntary indiscretions.

This woman's husband may not have known it, but he was using one of the oldest techniques of persuasion. Why was it possible to circumvent her critical processes? It was not so much because she was asleep—that is only superficial reason. It was possible to get around her critical processes because *she was relatively unaware of the stimulus*. The husband succeeded in getting a response from his wife by establishing an idea without her awareness that it was being established. This stimulus was a *minimal cue*.

We may define a minimal cue as any stimulus that is dimly perceived by the audience. One psychologist explains cues in this way:⁶

The response called "perceptual" depends, as we have seen, upon the

presence of certain stimuli. . . . It is important for us to bear in mind that frequently—if not as a rule—those *cues* or signs are *difficult* to identify. The perceiving person himself is notoriously unable to tell in most cases just what it is that makes him recognize or estimate a situation as he does. . . .

Frequently in speech it is necessary to establish certain ideas, without the audience's awareness that they are being established. This necessity is particularly relevant to the establishment of a speaker's *ethos*. No speaker dare assert directly that he is intelligent. Or if he announced that he was a man of good character the audience would either be suspicious of him or chalk him up as self-centered and conceited. Nor can a person explain directly that he has good-will toward his audience. We are suspicious of people who try to win our affection by direct means. Yet these important factors of a speaker's *ethos* must be established if his *ethos* is to be a persuasive force. The safest way to establish many ideas that contribute to one's *ethos* is by the use of minimal cues. Let us see how the process of using minimal cues to establish ideas works.

Ordinarily we think the more aware we are of a stimulus, the more compelling it becomes. Advertising slogans are repeated over and over in order to dominate our attention. If the fact that the traffic light has changed to green is not in the center of our attention, we don't react to it.

It is true that that of which we are aware is important, but it is no less true that stimuli of which we are not aware also profoundly influence us. Consider these few examples of the power of ideas established by minimal cues:⁷

There are stimuli which are so tiny that we actually cannot see, hear, smell, or taste them. In other words these stimuli are minimal cues. A group of psychologists at Cornell University were doing an experiment in which they were asked to look at a screen and imagine that they could see an orange. While they were looking at the screen, a picture of an orange was flashed on it, but with a light of such low intensity that no one could tell it was there. At times when the orange was not flashed on the screen the psychologists reported that it was much more difficult to imagine the orange and that it was much more difficult to "see"—

yet they imagined a rather clear image of an orange whenever the invisible image was present.

As another example, Donald Laird presents an experiment in which he showed the effects of a minimal cue on the purchase of silk stockings.⁸ He showed a large number of women four pairs of silk stockings which were identical except for one *irrelevant* stimulus: their odor. One pair had the usual odor characteristic of silk stockings; 8% believed that pair was the best in quality; 18% believed the pair with the sachet odor was the best; 24% selected the pair with the fruity odor; and 50% believed the best quality was represented by the pair with the narcissus odor! Yet these odors were not noticed by the women—although odor was the only difference in the four pair of stockings and was a true minimal cue that influenced their behavior.

Let us look at some other phenomena that are caused by minimal cues:

The performance of certain "wonders" are of the same order. The "mind reader" may announce one or another fantastic explanations of his ability to "tell what you are thinking about." But his true cues are really his consultant's slight gestures and changes of facial expression—a complex and subtle ensemble of fine muscle reactions—if not, indeed certain words uttered by the subject which serve to correct and direct the vague trial-and-error talking of the mind reader. *Mind reading is muscle reading.* In a similar way, the intelligent salesman perceives that it is time to close his interview. Something about the movements of the auditor's eyes, chair, or glancing at his papers or at his office force—something, though he cannot say just what it is, tells the salesman that it is time for him to go. Most of the so-called "sizing-up" of one man by another is a complex reaction to many obscure stimuli, which are not at all catalogued or weighed but simply enter into the total mass of stimulation and help to determine the general impression. It is the operation of such minimal cues that often leads to the intuition or what is colloquially called the "hunch," and gives some basis to the claim that even a guess has a certain value.

The importance of minimal cues and the doctor's *ethos* in medicinal practice has been described:¹⁰

Believe it or not, but the actual color of pills is important in medicine—sometimes more important than the chemical composition of the pills. If one finds that a patient has responded successfully with a certain type of pill, and the doctor in charge changes the color (but *not* the composition of the pill) from some bright color such as red or yellow to blue, in an exceedingly high portion of the cases, the patient will report "Doctor, those last blue pills you gave me just didn't work." For some reason, the blue color of any drug is less effective than any other color—yet the ingredients may be identical.

Certainly suggestion enters into the well-known "bedside" manner. The bearing of the doctor, his calm behavior, his usually conservative dress, his "little black bag," his medicine, his Latin prescriptions are all devices that establish his prestige as a doctor. He might make fully as competent diagnosis dressed in long underwear and unshaven, but it would never be accepted as competent. . . . These small, actually irrelevant stimuli establish the idea that the doctor is a competent person in whom trust may safely be placed.

Thus it is that these minimal cues affect *ethos*. It is virtually impossible to escape the tales minimal cues tell about one, since one is constantly exuding these small, fleeting stimuli. It is probably through such stimuli that a horse decides whether his rider is experienced or is a novice; through the rider's method of mounting, holding the reins, muscular coordination and many tiny stimuli the horse "knows" whether or not it may calmly trot back to the barn. Children are notorious for being able to "size up" a substitute teacher in a few minutes and to determine how much they can "get away with." The *ethos* of the teacher creeps through and tells them something of the teacher's confidence and ability to command them. So it is with speakers. By the time a stranger has spoken for one minute, you already know much more about him than he has told you. You have already formed an opinion of the kind of person he is, the attitude he has toward life, and his emotional

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Expression: A Trinity

By LOUIS M. SIROIS

After several years in business, Mr. Sirois is back to the campus (at the University of Denver). In this article he is trying to salvage values submerged by the excesses of the Delsartian movement — to re-establish the values of action.

THERE IS NO GREATER ART than that of the public speaker, for his is a living, thinking, dynamic "life-dimensional" art. It is immediately, momentarily creative and the speaker himself is the artistry self-molded, as it were, into the art.

Public speaking is not an art hampered and circumscribed by "man-made" rules of technique; rather, it is an art which is deeply rooted in the principles which govern life itself. Just as the regular beat of the pulsing heart and the endless rhythm of the ebb and flow of tides have had their effects on man's art forms of dance and song, so the principles of effective expression have made themselves manifest, ever since the beginning of human time, in the ability of man to communicate with his fellow man. There are profound reasons, lying in the physiological nature of life itself, in the beat of the heart, in the very act of breathing, why the human imagination as well as the human ear should be so susceptible to the effects of speech.

Expression is the vehicle through which the public speaker, as an artist, makes manifest his thoughts and his emotions. It is the fountain-head at the confluence of the streams of thought, speech, and movement.

Expression is also, by the same token, the fountain-head from which the art of the speaker springs full grown. Our purpose, therefore, should be a critical investigation and analysis of the various aspects of expression, for it is only through the manifestation of its introspection, its spirituality, and its dynamism that effective impacts may be created upon the minds of our observers and auditors.

To clarify our purpose, it should be affirmed at this point that expression, if it is to be effectively utilized—and it is the bounden duty of the artist to do this—if expression is to be effectively utilized, it *must furnish proof* of the convictions and the motivations of the speaker if he hopes to

arouse interest and desire on the part of his listeners. EXPRESSION IS THE ONLY MEANS THROUGH WHICH THE SPEAKER CAN ACHIEVE HIS PURPOSE. It is his technique for translating values into existence.

If there is to be effective communication, the voice and the body must be trained to obey willingly the mind of the speaker. This is strangely difficult of accomplishment because the body, under impact of emotion and the physiological reactions to emotion, seems to possess a mind of its own and through its gesticulations may create effects which the speaker did not intend. The more obedient, however, that the voice and the body become to the fundamental laws of expression, the more comprehensible the message of the speaker will be to the intelligence of the listeners. When the expression does not clearly convey the thoughts and the emotions of the speaker, apathy, frustration, and misunderstanding are inevitable.

Words, by themselves, are merely noises; meaningless unless used with the proper expression through the media of thought, speech, and movement. The paint of the painter and the marble of the sculptor are tools of communication and, in the same way, words and other vocal and physical symbols are the tools of the speaker. If all of art and all of life deal with *matter*, may not the *subject matter* of the speaker qualify? Literally speaking, words may be the most substantial matter of the universe in so far as the human character is concerned. Tyrants, at least, have always recognized the emotional provocations which are made possible through the use of the symbols that we call words; should not the artist do as much, in order that the dreams of men may be steadied by understanding?

The speaker can never be an effective communicator until he has accepted and applied the vital and fundamental truth that expression, if it is properly to perform its function, must originate

in the mind and in the emotions of the speaker and must address itself to the mind and to the emotions of the listeners. This is the unvarying law upon which the public speaker must base his art.

The speaker must, therefore, train himself to become free—free from those things which obscure the mental and the emotional concepts which he is endeavoring to convey to his audience. There must be discipline in the interest of harmony. The physical habits, the individualized gestures, the vocal peculiarities which cloud and dim the truth the speaker strives to express—from these things he must be freed.

When we analyze the INWARD state of thought which, as has been said, is one of the aspects of the trinity of expression, we find certain manifestations taking place. The manifestation of the reflective and introspective state of thought becomes accentric, TOWARD THE CENTER.

In the UPWARD state of thought, the manifestations become concentric, AROUND THE CENTER. There is a moral quality in this aspect. We interpret an uplift, an inspiration, decision making. There is a sense of heightened and realized power.

The FORWARD state of the thought makes itself known through its eccentric motion, AWAY FROM THE CENTER. In this we find the executive, the vital the passional state of thought made manifest.

Before proceeding further, it should be re-stated that these three aspects of expression—the inward, the upward, and the forward—exist as a trinity, each separate from the other, yet all three forming a complete whole. One aspect, of course, may become dominant, depending upon the particular interpretation of the moment. To some extent, we may also compare the three aspects of expression with introversion, ambiversion, and extroversion. Adjustment psychology concerns itself quite closely with the artistic interpretations of the public speaker since it has much to do with the speaker-audience relationship in so far as the communication processes are concerned. Incidentally, the adjustments of expression with which we are here concerned are manifested in the informal conversation just as they are in the public speech. The expression of the public speaker and the expression of the classroom professor differ only in degree. Even the logician, if he hopes to be logical, must make use of the same principles in expounding upon his hypotheses and his conclusions.

To demonstrate the inward aspect of expression,

let us assume a state of thought of deep reflection and meditation. Note the tendency of all of the physical agents of expression to draw together, to enfold. The chin drops lower on the chest, the eyelids narrow, the brows knit, the hand comes up to meet the chin. If we are on our feet we notice that the poise is drawn over the back foot; there is backward as well as inward motion, a retreat into the privacy of our own soul.

It must be said that in the delivery of a public address this inward aspect exists mainly in the past, as it were. (This must be shown through the vitality of the present thinking, however.) The preparation, the thinking through of the problem—all this has been done in the speaker's privacy; it is chiefly the upward and the forward aspects which now need to be made manifest. In contrast, if the speaker is orally interpreting poetry or some other form of literature, the inward aspect of expression must be, of necessity, immediately shown when called for.

The "To be, or not to be: that is the question: . . ." speech of Hamlet is the perfect example of the inward state of thought; it is completely introspective and egocentric. The making of a decision (the upward state) is merely being contemplated and no action (the forward state) is being taken. Surely, Hamlet is an introvert. In actuality, the inward state of thinking should never be manifested aloud because it is entirely mental, existing only in the mind. In a way, the speaker almost loses contact with his audience. However, since the author's or the speaker's thoughts exist on paper or in the speech, they must necessarily be made audible and interpreted, through expression, according to their meaning.

In assuming the upward aspect of expression we must show that we have arrived at a decision or that there is a moral, a spiritual quality to be expressed. Note how the agents of expression hold themselves at balance between accentric and eccentric movement. The motions are concentric—around the center. The eyes, the head, and the arms may be uplifted and the balance of the body is neither backward nor forward.

The Lord's Prayer is an excellent example of the upward, or moral aspects of expression. Masefield's, "I must go down to the seas again. . ." and Henley's "Invictus," "It matters not how strait the gate, how charged with punishments the scroll. . ." are two more examples of the decision making, the upward, aspect of expression. Again, all three aspects are implied in each of our

thought processes but only one is dominant at any one particular moment.

In the forward aspect of expression, life, vitality, energy, enthusiasm, and ability and readiness to do are implied and must be so interpreted by the speaker. The head lifts, the chest expands, the poise of the body is carried forward, and the arms—the executive agents of the will—move away from their center, the chest.

Browning's Hervé Riel, "Only let me lead the line, have the biggest ship to steer. . ."; Shakespeare's King Henry V., "Once more into the breach, dear friends, once more. . ."; and Parnell's speech, "I hold a Parliament in the hollow of my hand. . ." are all splendid illustrations of the ongoing movement and action which must be shown through the forward aspect of the trinity of expression.

The whole philosophy of the trinity of expression is this: when the thought is in its inward, or reflective, state it is dealing with an impression already received. It proceeds to search for the center, the principle, of the impression. While in this state the mind shuts itself to all impressions but the one being dealt with. Accordingly, the obedient body makes a picture of this action going on in the mind—the brows knit, the eyelids narrow, the chin draws in, etc. The audience receives this impression of the speaker's state of thought and it, too, becomes reflective. Communication between the speaker and his audience is sharply a matter of contagion of expression!

As soon as the thought process has found the center, the reflective state ceases to be dominant because as soon as the impression is analyzed a conclusion must be formed, a decision must be made, a value must be given. This is the upward or the "will" part of the thought. It seems to say, "I have chosen; I see the truth; I arrive at a decision." The expressive agents make a picture of this by being in a state of balance at a halfway mark between motions toward center and motions away from center.

Thus the whole, complete thought passes from the "thinking" and the "choosing" stages into the "doing," or forward, realm. The obedient body springs to action, avenues open, and movement and thought are away from center. Our thinking becomes objective, dynamic, away and out of ourselves. The *truth* of the subject matter is translated into *action*.

The three thought-activities exist as a trinity; they cannot be separated in consciousness but

they must be differentiated in the expression. It is the art of the public speaker to make them so.

In every idea to be expressed, all of the various aspects of expression are presented, but one of them is dominant. The dominance of the inward, the mental, aspect will be shown by contraction, enfoldment, appearance of withdrawn vitality. When the upward, the moral, aspect is dominant in the idea to be expressed, the characteristics of the expression will be balance, normalcy, uprightness, uplift. If the forward, the vital, aspect is dominant, the expression will be characterized by freedom, expansion, unfoldment, appearance of ability to do.

Habits of thought throw all of us into classes or types. When the inward aspect is habitually dominant in a person's processes of thought, his physical appearance takes on, as a habit, the characteristics of that inward aspect: walking with a stoop, head dropped forward, brows drawn together. Such a person is given to reflection without action, analyzing but never doing—often not even coming to any conclusion.

If the upward aspect is habitually dominant in a man's thought, his carriage is habitually upright, reposeful, well-balanced—sometimes to the extent of being a pose. Such a man may be given to forming conclusions without much reflection and then seldom carrying his ideas into execution.

When the forward aspect is predominant, the person's habitual bearing is expansive, full-chested, strong, active. Such a person is likely to act without sufficient reflection—but he is sure to act.

Characteristically, when one aspect is allowed to become dominant in our daily living, it tries to do the work of the whole trinity and it is always unsuccessful. When the mind allows the body to obey only one aspect habitually, the expression of the other two aspects becomes disrupted and the personality is thrown off-balance.

We have stated that unless the public speaker expresses his subject matter artistically there will be apathy, confusion, and frustration. This will happen when the expression of the speaker is in opposition to the true meaning of the thoughts to be expressed. Some speakers can—and more often than not, do—express their thoughts incorrectly even on their own subject matter; public speakers who are worthy of their art never do so.

The speaker whose speech, body, and vitality of thinking express action when he is trying to interpret material that rightfully belongs in either

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IS SENATE DEBATE SIGNIFICANT?

By EARL CAIN

Earl Cain (Ph.D., Northwestern University, 1950) is Instructor in Speech at the University of California at Los Angeles. This article is based in part upon a paper delivered at the 1954 Convention of the Speech Association of America, and in part on his doctoral dissertation (Northwestern U., 1950), "An Analysis of the Debates on Neutrality Legislation in the United States Senate, 1935 - 1941."

Clarence Dill, former congressman and senator from the state of Washington, recounts a favorite story of those who like to ridicule the Senate. A teacher discussing American Government asked her class, "What is Congress?" A student replied, "It's the Senate." "But," the teacher inquired, "isn't there a lower body?" Confidently, the student answered, "No ma'am, there couldn't be."¹

While this story is undoubtedly fictitious, the point remains that serious and scholarly writers have devoted considerable space to censuring or defending Congress as a deliberative body. Most often, the Senate is selected for special study. The Senate is a logical focus because, as Dill says:

Its smaller membership, its longer term and its unlimited debate give members much greater opportunity to discuss questions and to influence legislation than is possible for members of the House.

Analysts of congressional debate agree that the position of the Senate and its relatively stable membership are important in interpreting congressional debate. Whatever conclusions may be reached on Senate discussion and action apply with equal validity to House deliberations.

Full publication of congressional debates is, of course, available in the *Congressional Record*. The significance of Senate debate, however, cannot be measured by the quality of material contained in the volumes of the *Record*. In determining the significance of Senate floor debate, I shall attempt to answer these three questions: (1) Does Senate debate attract public attention and influence public opinion? (2) Does Senate debate influence the votes of individual Senators? and (3) Is Senate debate characterized by a high quality of speaking?

ATTENTION AND INFLUENCE

On the first of these questions, the extent of at-

tention and influence attending Senate debate, critics are sharply divided. In all fairness, although I do not share this opinion, one should know what some critics say of Congress. Raymond Clapper, for example, in his syndicated column,² wrote:

Congress has remained a collection of two-cent politicians who could serve well enough in simpler days. But the ignorance and provincialism of Congress renders it incapable of meeting the needs of modern government. . . People don't give a damn what the average Senator or Congressman says. The reason they don't care is that they know what you hear in Congress is 99 per cent tripe, ignorance and demagoguery and not to be relied on. . .

Similarly, a writer in the *American Mercury* said of Congress in the important years of World War II:³

Our present Congress. . . is a disturbed, disgruntled and somewhat bewildered body of men and women. It is suffering from an aggravated inferiority complex. . . Its members feel uneasily that life is passing them by, that they are little more than spectators in the greatest crisis in our history.

Pointedly, but more briefly, Kenneth Crawford characterized the Senate debate on repeal of the arms embargo in 1939, as ". . . an exercise in phony dialectics which has fooled none and interested few. . ."⁴

The opinions represented by these detractors of Senate debate are summarized in this observation by Giraud Chester:⁵

Senate debate, a feature of the American government which our people once respected greatly, has sunk to a low level

in popular esteem. Many present day observers relegate legislative debate to the political junk pile as time wasting, ineffective, and inferior.

These samplings constitute strong words against congressional debate. There is, however, the other side of the story. Any criticism of Congress which assumes constructive form should be encouraged. But the reckless and destructive assumptions that Congress has outlived its usefulness as a representative body indicate a superficial knowledge of the values in Senate discussion and action. Charles Beard states directly that "We cannot kill off Congress without committing suicide as a democratic nation." In his most recent State of the Union message to Congress, President Eisenhower re-emphasized the worth of House and Senate when he urged a pay raise for members of Congress as long overdue and commensurate with their high responsibilities.

In his analysis of our representative democracy, James Bryce explains that, in our system of government, public opinion is shaped by a mutual interaction between the public and its leaders.⁶ Applied to congressional debate, Bryce's analysis would suggest that the debates are at once a reflection of public attitudes and are also a force shaping public opinion.

Actual examples of important Senate debates establish that these debates did attract public attention. One significant Senate debate was that on the United States' participation in the League of Nations. Ralph Micken's study of these debates led him to conclude that:⁷

... the strategic plans of both sides in the Senate debate on the League of Nations. . . may be said to have been laid with a view to social control. Pro-League advocates spent most of their energies in an effort to identify their cause with permanent world peace. . . The anti-League speakers sought to delay a decision until the public could be 'educated' away from the idea of a league such as Mr. Wilson proposed.

The arguments on the Senate floor in this debate did reach the nation and did crystallize the pattern which our post-war policy of isolation was to follow. There are none who should deny the elevated position which the Senate debate on the League of Nations occupies in any complete study of American foreign policy.

Another significant Senate debate was that on

neutrality in the 1930's. On six separate occasions between 1935 and 1941, the Senate discussed and acted upon some phase of legislation intended to keep us out of war. Through these debates, the arguments and appeals of isolationism were kept constantly before the people. My study of these debates indicated that at least a portion of the speaking on the Senate floor did reach out, did gain attention, and did influence public thought on neutrality. Even a cursory survey of press comment on the debates reveals that they were followed with interest and attention by the general public.

Of special interest as one generalizes upon public attention toward Senate debate are those statistics on the Senate debate in August 1940, on Selective Service legislation:⁸

The Senate debate compelled attention throughout the country. An examination of the content of 19 geographically distributed newspapers for the period from August 10 to August 29, 1940, revealed that the Senate debate was front page news on 14 of these 20 days. Twenty-five different photographs relating to the senate debate appeared in the newspapers surveyed. The debate was also instrumental in influencing and, in some cases, guiding the discussion and argument that appeared in the editorial columns of the newspapers. At least 89 editorials and 33 cartoons provoked by the debate appeared in the 19 newspapers during the period of study.

If one is willing to grant, then, that Senate debate on important measures would attract public attention, largely through the press, an additional question may be asked. Does Senate debate influence public opinion? It must be admitted that a direct causal relationship between Senate debate and any shift or strengthening of public opinion is most difficult to discover. The only direct source of evidence might be the public opinion polls as a debate progressed. This source, however, presents obstacles of which we are aware. It would be presumptuous for me to claim that Senate debate has a direct influence upon public opinion. What then is its function?

The Senate may be properly characterized as a great public forum. Senate debate functions to crystallize and to educate public opinion on an issue. Within the Senate itself, debate affords an opportunity for compromise and for reflection by

all sides in the debate. Chester lists these values of Senate debate: 1. It clarifies national issues; 2. It reconciles conflicting groups and policies by establishing a basis for compromise without which democracy could not function; and 3. Senate debate acts to educate public opinion. As a national forum for grievances, a clarifier of issues, and a reconciler of conflicting groups, Senate debate, Chester forthrightly concludes, is "very effective."

My study of the neutrality debates confirms that these debates were of value in permitting the President's proposals to be studied from all sides and in allowing time for public opinion to crystallize. The *New York Times*, for November 4, 1939, commented that the neutrality debate in 1939, had served "to relieve much of the tense feeling when it began."

Clarence Dill would agree on the value of Senate debate. In his opinion:

Although the Senate reached its highest place as a great deliberative body during the forty years preceding the Civil War, it has continued to be the great forum for debate of public questions to this day.

The belief of the average citizen that Senate debate serves no constructive purpose is traceable, as Charles Beard analyzed, to misrepresentation in reporting by the press and radio where Congress makes the front pages only through scandals or the antics of some demagogues, to thoughtless members of the general public, and to writers in American history and government who write biographies of men but produce no single great and comprehensive history of Congress and Congressional procedure.⁹

INFLUENCE ON VOTERS

Does Senate debate influence votes of individual Senators? This is the second question I proposed to discuss. The answer to this question is not easy to discover. There appears another and related challenging query: What factors determine an individual senator's vote on legislative issues? By the very nature of our system of representative government, with its political parties, pressure groups, loyalties, and secret committee decisions, it is a fairly impossible task to isolate a speech on the Senate floor and to claim that this speech was a significant factor in the final voting. It is often unjustified to generalize that the speeches performed any function in affecting the final outcome. This entire problem of determining

motives for Senate action was summed up by W. Stull Holt:¹⁰

Whipping a dead horse was ever a waste of effort, yet not more so, many people would maintain, than proving that senators are influenced by considerations alien to the merits of the question on which they vote.

Occasionally, the arguments of an influential senator may have been instrumental in determining the outcome of a vote. On several occasions during the neutrality debates in the 1930's, individual speeches appeared to be effective in influencing the voting. For example, the opening-day speech of Senator William E. Borah in the 1939 debate seemed to increase the strength of the isolationists. *Newsweek*, October, 16, 1939, reported: "Isolationists were quick to boast that Borah's oration had won them half a dozen more votes. Such explicit statements of confidence on individual speeches in Senate debates are not commonly discovered. It is a moot question whether the speech from an important senator changed votes or whether the senator simply clarified party policy to which most senators were committed before the debate opened."

Following the death of the late Senator Pat McCarran, *Time*, October 11, 1954, wrote:

Within a week after being sworn in, McCarran made a Senate speech against administrative-backed cut in veterans' pensions. The bill passed, and McCarran learned a lesson he never forgot; he discovered that Senate power flows not from oratory on the floor, but comes slowly from the tedium of the committee room.

In separate surveys, two Washington correspondents considered this question. What factors play a role in the legislator's decision-making process? Cabell Phillips, correspondent for the *New York Times*, listed floor debate as the last of five factors influencing Senate action. Preceding floor debate were the opinion and the wishes of the people back home, party policy, committee reports, and newspaper or radio comment. The second survey by Mr. E. E. Gleek concluded that independent judgment, party consideration, and constituents views were more significant than floor debate in determining voting.¹¹

Although one may conclude that Senate debate is not unduly significant in changing public opinion nor Senate voting, this in no way minimizes

(Continued on Page 26)

REHABILITATION

Through Integration

By ROBERT T. MILLARD

B.S. in Education, State Teachers College, Bloomsburg, Pennsylvania (1949). M.A. in Speech Pathology, State University of Iowa, Iowa City, Iowa (1950). Director of Speech, Lancaster Cleft Palate Clinic, Lancaster, Pennsylvania.

THE HOOVER ADMINISTRATION is generally blamed for the depression period of 1929 and the dark days which followed. Few people, however, recall or give credit to that administration for the special Education report concerning the handicapped, *White House Conference of 1930*. More than thirteen million school-aged children were classified within a dozen categories as being handicapped. The *White House Conference of 1940 and 1950* tabulated even greater numbers in each of the listed categories.

To cope with the current problems our colleges are graduating specialists but only a small percentage of the specialists needed. Over-crowded classrooms and teacher shortages further magnify the situation. All states through their Bureau of Vocational Rehabilitation help thousands to return to society and independence, but such a program works only for the handicapped capable of employment; thereby rehabilitation begins at the minimum age of sixteen. What is done for the handicapped school child?

Everyday we hear about the child with muscular dystrophy, heart disease, polio, etc. Most of us would define a handicapped school child as one who is crippled, e.g., one who cannot walk to the front of the room. However, the child who can walk to the front of the classroom but who, when he gets there, cannot speak properly is just as crippled. Such a child could have a cleft palate.

It is inevitable that a national campaign must be planned to educate the public regarding the cleft palate problem and what can be done for those so afflicted. It is a congenital disorder which occurs very early in the development of the fetus and results when parts which form the roof of the mouth fail to unite, thereby leaving an opening between the mouth and the nose. Sometimes this opening extends through one or both sides of the gum and the lip, creating a cleft lip, incorrectly labeled as a "hare lip." (So called because a rab-

bit's upper lip is not fused). With such an opening a person has difficulty speaking, drinking and eating. Voice quality is affected because the individual is unable to control his breath stream. This quality is called hypernasality. Many consonant sounds are distorted or completely unintelligible because tongue positioning is faulty due to malformation of the mouth. (This hypernasality in the past has always been a gimmick of the comedian and his hare lip jokes, but fortunately laughing at the handicapped is less funny than some years ago.) Numerous dental problems are also associated with this anomaly. Abnormal facial growth and too early or poor surgery often produces grotesque physiognomy.

People must learn that a child's having unintelligible speech, a disfigured lip, unsightly teeth and overshot jaw does not mean that he lacks mental acuity. He is a normal person, but with a palatal defect, just as millions of us have defective vision, need hearing aids, wear partial dentures, have moles, large or crooked noses or big ears. A group of cleft palate children do not differ in mental ability from a so-called normal group of children. Since 1937 the staff at the Lancaster Cleft Palate Clinic has watched a long and continuing parade of handicapped children grow up to enter worthwhile professions as medical doctors, dentists, medical and dental assistants, nurses, teachers, industrial leaders, lawyers, secretaries and just plain good citizens. Many disfigured and ridiculed children and adults have become discouraged at the thoughts of the future but following physical restoration and vocational guidance for the employable the future becomes worthwhile.

Information from the United States Public Health Department estimates more than 250,000 men, women and children with this disorder. Furthermore, a study of birth certificates reveals that 300 babies are born each year with a cleft

palate and/or cleft lip in Pennsylvania. Yet this condition is the least publicized of all handicapping problems.

In Pennsylvania the problem has been recognized to be serious enough to form the Division of Cleft Palate under the Bureau of Maternal and Child Welfare, which is a part of the Department of Health. The purpose of such a Division is to help financially any Pennsylvania child whose parents can not afford the needed services to correct the deformity. Six state clinics under the supervision of Dr. Robert H. Ivy have been formulated since 1949 to care for the indigent. These clinics are patterned after the Lancaster Cleft Palate Clinic, a private clinic, founded in 1937 and directed by Dr. Herbert K. Cooper.

The Lancaster Cleft Palate Clinic, the world's pilot clinic, has 23 staff members who are dedicated to help the individual with a cleft palate. The secret of their success can be accredited to the integration and coordination of professional services which are practiced under one roof for a common cause. Each member therefore understands the work of the other. "We are not interested in the *hole* in the roof of the mouth of the

boy but in the *boy* with the hole in the roof of the mouth," says Dr. Cooper.

A careful study of the individual through a series of evaluations is necessary for proper diagnosis. Following an interview by the administrator the patient is directed to the dental department. The teeth are charted, x-ray films taken, and impressions made of the upper and lower arches to be used as study models.

The plastic surgeon confers with a dentist and speech therapist regarding the possibility of further surgical intervention or if a dental appliance should be constructed, in addition to or instead of surgery. A complete medical examination follows to determine if there are any associated abnormalities. The psychologist screens the patient for mental maturity and all persons over 14 years of age are given a personality inventory. Speech and hearing evaluations complete the diagnostic program.

All information is discussed in a staff meeting designed to map out a plan to improve the patient. Another interview is held with the parents to discuss the planned procedure. It is explained why surgery is or is not indicated. If an appliance is recommended they learn that it is a removable denture with a speech bulb attached designed to improve aesthetics, mastication and speech.

The Lancaster Cleft Palate Clinic offers an eight weeks' resident program which includes the construction of the dental appliance, speech therapy, psychological guidance, and academic school training. Twelve to twenty individuals are housed during each of the five programs offered throughout the year. Resident programs are arranged according to age groups. One program contains adults, another is designed for the teenagers with the remaining three programs for the elementary school child.

The fundamental thread woven through the eight weeks' stay is summed up in the few lines appearing on the wall plaque in the exhibition room:

Oh, God, Give me the serenity to accept
the things I cannot change: the courage
to change the things I can and the wisdom
to know the difference.

* * * * *

"A man is not a fool because he does not understand your technical language any more than an American is a fool because he does not understand Persian."
—Suart Chase

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Three British Ladies of Poesy

By HELEN GERTRUDE HICKS

A second article on the joys and rewards of reading poetry, following "Three American Ladies of Poesy" which appeared in TODAY'S SPEECH, April, 1954.

IN A PREVIOUS ARTICLE WE SOUGHT TO APPLY OUR own philosophy in reading aloud to the poetry of three American women. It is our belief that the reader in seeking to discover and express the synthesis of emotional and ideational meaning in any piece of writing should know the poets he reads. Knowing the poets will give many clues to the expression of meaning, particularly to the tonal quality, color, and timing of the reading. The women poets much more than the men pour their lives, loves, and longings into their poetry, and so to read them it is especially important to know them. Let us apply our credo to three English ladies of poesies, as we did to three American women in an earlier issue of TODAY'S SPEECH.

ELIZABETH BARRETT BROWNING

For more than a hundred years young lovers have blessed the gracious lady of 50 Wimpole Street, London, and Casa Guidi, Florence, and have taken her words for theirs. To them her line "the passion put to use in my old griefs," has stood for all the passion that flows between young lovers. How many times have we heard readers tear this passion to tatters when they essay to read her Sonnet XLIII, the revealing account of how she loved Robert Browning. The reader who would truly realize the full significance of this line should know of a tragic episode in Elizabeth Barrett's youth.

The Barrett children were nine brothers and two sisters, of whom Elizabeth was the eldest. Elizabeth turned to her brother Edward, next to her in line, with a passion of affection which was reciprocated with the greatest sympathy and understanding. Edward's sensitive understanding was the well of her courage and strength after the fateful fall which began her life-long invalidism. One beautiful day of a summer that the Barretts were spending in the country on one of the lovely English lakes, Edward had planned to go sailing with a friend. Because Elizabeth felt unwell that day, Edward was loath to leave her, but she final-

ly persuaded him to go for his sail, an activity he particularly enjoyed. A sudden squall swept over the lake, capsizing the little boat. Edward and his friend were drowned. Elizabeth was prostrated with grief and guilt, and she "lay for long near death and nearer still to insanity," as she wrote a friend. This is her old grief, and this "the passion put to use" she writes of so many years later. Understanding all this, we would read the Sonnet not so much with vigorous passion as with deep, remembered grief.

But Elizabeth Barrett, passing day after weary day within the close drawn room of her father's big London house, was a woman of passion, indeed. Her passionate social conscience cried out against greed and the disregard of human lives in the burgeoning industrial age of England. Thomas Hood could sentimentalize in dreary monotone about woman "who sat in unwomanly rags, plying her needle and thread,—stitch—stich—stitch!" But Elizabeth Barrett trumpeted to the world from her secluded room, with all her own uncrushed passion for the children caught between the wheels of industry.

Do ye hear the children weeping,

O my brothers,
Ere the sorrow comes with the years?
They are leaning their young heads
against their mothers,

And that cannot stop their tears.

The young lambs are bleating in the meadows,
The young birds are chirping in the nest,
The young fawns are playing with the shadows,
The young flowers are blowing

toward the west—

But the young, young children, O my brothers,
They are weeping bitterly!
They are weeping in the playtime of the others,
In the country of the free.

Here in THE CRY OF THE CHILDREN is Olympian indignation; here, too, is a woman's tenderness. "They have my heart and life in them," wrote

shame.
Brown-
poetry
en she
t being

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Such a
at Emily
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brilliantly
akin to the

The spirit that bent 'neath its power,

Certainly it would seem that the strong, passionate longing to be free, which lay at the very core of Emily Brontë's being, had little in common with the ethereal, mystically sublimated soul of Christina Rossetti. Yet both of these poetic sisters were uncommonly isolated from ordinary mortals.

Both Emily and Christina were members of a family of poets, and each was unique in her own family. Each wrote her heart's longings in a melancholy strain. Wrote the reviewer of *THE BOOK-MAN* of that day: "As a rule, Miss Rossetti's poetry is pitched in a minor key. It is, taken as a whole, the poetry of human plaintiveness and isolation. The bulk of her poems are like so many slow, patient and half child-like tears—tears allowed to fall not from revolt, but involuntarily through excessive pain. At the same time in her most melancholy poems, there is never exuberance of the wind on her beloved moors; Christina Rossetti from companionship to mingle with the wildness of the wind on her beloved moors, Christina Rossetti in the midst of adoring friends wept for the pain of her isolation.

To one observer Christina Rossetti was in her person, as in her poems, something of "angelic loveliness"; to another, the "essence of delicate purity"; and still another speaks of her works as having "a rare sweetness and sincerity, an exquisite humility, a sense of divine aloofness from the common and vulgar things of life." Yet the same reviewer finds "an odd occasional suggestion of sensuousness which is so fine a feature of her brother, Dante Gabriel; though here the sensuousness is so sublimated and refined that it has changed into the devout rapture of the nun. This would seem to be the key to Christina Rossetti. "Deeply religious as she is," wrote Arthur C. Benson, "she enjoyed her faith. . . with all the rapture of a Medieval Saint."

Nun-like, saint-like, though she may have been, Christina did not take the veil in the literal sense. Nevertheless, she dwelt in an order of her own creation in her own soul and lived in it fully, though still in the world of her family and friends. These, indeed, were many, for the Rossetti home was constantly full of artists and literary friends, and Christina moved among them almost in a haze of mystic beauty, emanating an exquisite purity and unattainability, being moved with a deep devotion amounting to awe in the desire of the male breast to clasp to it something of perfect beauty and truth. Christina, unlike Emily, loved many and was loved by many; yet she could not give herself to be the possession of any earthly lover.

Like Elizabeth Barrett Browning, Christina wrote a series of love sonnets, but unlike her, these sonnets are of a love unconsummated. She called them *Monna Innominata*. "One can imagine

many a lady," she writes in her introduction to the sonnets, "sharing her lover's poetic aptitude, while the barrier between them might be one held sacred by both, yet not such as to render mutual love incompatible with mutual honor." These sonnets of love requited but unconsummated veil the face of a lady who is easily recognized as Christina herself. They are indeed very revealing. Sonnet IV speaks of the love that has blossomed between the lady and her lover; in it she writes of the oneness of love and the vainness of trying to measure love. In Sonnet XI she reveals that she knows full well the sharp pain of parting and of hopeless love; while in Sonnet XII we come upon a strain that Christina repeats again and again in her poems, the acceptance of the renunciation of love here on earth.

If there be anyone can take my place
And make you happy

whom I grieve to grieve,

Think not that I can grudge it, but believe

I do commend you to that nobler grace,

That readier wit than mine, that sweeter face;

Yes, since your riches make me rich, conceive
I, too, am crowned

while bridal crowns I weave,

And thread the bridal dance with jocund pace.

For if I did not love you, it might be

That I should grudge you some dear delight;

But since the heart is yours

that was mine own,

Your pleasure is my pleasure, right, my right,

Your honorable freedom makes me free,

And you companioned, I am not alone.

This sad but inexorable renunciation is her song over and over again: "When I am dead, my dearest, Sing no sad songs for me" and again: "Better by far you should forget and smile/Than that you should remember and be sad."

One asks why? Why did this beautiful, beloved young woman love and then not love? The reason is that Christina Rossetti had another and far greater lover to which she gave herself fully and unreservedly. Her deep devotion to the Christian faith was absolute and literal, and this devotion led her to an absorbing love not only for the works of, but to the person of Jesus Christ, God and man. Her devotional poems are in her brother William's words, "passionate communings of the believing and loving soul with the God believed in and loved, and also feared." He says further: "Her feelings were acute, deep, and constant in a marked degree; and one finds in her verse a

noticeable combination of the outspoken and the self-repressing. She had nothing to hide away, but much to keep down under the control of a strong and resolute will. Indeed, in reading Christina Rossetti the reader must also "Keep down under a strong and resolute will" the expression of passionate abandon, which one reviewer spoke of as "sublimated sensuousness," that is found often in her poems. In her poem, *A Better Resurrection*, is a Christina who is deeply, overwhelmingly in love with Jesus Christ. The reader must abandon any self-consciousness, must with self-controlled frankness, as did the poet, offer a life to Christ. Understanding the personality, the longings, the love and renunciations of Christina Rossetti enables one to read her poems with a convincing frankness. In its outspokenness and sincerity this poem leaves us almost breathless:

I have no wit, no words, no tears;
My heart within me like a stone
Is numbed too much for hopes or fears.
Look right, look left, I dwell alone;
I lift mine eyes, but dimmed with grief
No everlasting hills I see;
My life is the falling leaf:
O Jesus, quicken me.

Elizabeth Barrett was never more frank, nor more complete in her capitulation to the love of Robert Browning, but Christina Rossetti was in love with the very personification of love in the person of Jesus Christ, and no mere man could hold her love. Yet it was lonely here on earth without his presence beside her, and Christina longed for the day when death should end the exile of being apart from Him. The yearning increased day by day as the long years went by. She had written hopefully: "In life our absent friend

is far away:/But Death may bring our friend exceeding near." But she had to wait sixty-four years before that divine consummation devoutly wished.

The gift, we are told, without the giver is bare. How much richer and dearer is the gift of poetry when we know the heart, mind, and soul of the poet. In "tearing the veils away which commonly gird souls" how alike all of our sisters of poesy proved to be in their passionate longings for liberty, for love, for justice, for oneness with nature and God. Goodbye, Sisters all. Elizabeth Barrett, Emily Bronte, Christina Rossetti, —and (from the earlier article) Amy Lowell, Emily Dickinson, and Elinor Wyle. As Amy Lowell has so truly written, "all of you are great, and all of you are marvelously strange."

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NEGLECTED FACTORS

in East - West Negotiations

By FRANK WALSER

Long an expert (and exasperated) observer at the U. N., Mr. Walser believes negotiation can be improved — and tells how.

AT THE CENTER OF THE WORLD CRISIS is the mechanism of the official international conference between East and West. Every student of speech can learn much from a critical study of this important instrument and the factors that affect its success or failure. A better understanding of these factors can help him when he deals with many other kinds of controversial meetings involving rivalry and conflict.

SIX FACTORS

It is unlikely that anything we Americans could have done in recent years would have prevented a succession of failures and stalemates such as we have witnessed in East-West conferences. Fear, suspicion and the peculiar aims of our opponents were too strong to permit fruitful cooperation. There is now a slightly changed atmosphere due to the accumulated experience with causes of deadlock, coupled with present equality of power between rivals. Each side respects and dreads the strength of the other, and this situation offers a challenge and a new opportunity for dynamic leadership. It is pertinent therefore to ask what difficulties hinder us in taking full advantage of this new situation to get better results from official international negotiations. Attention to any or all of the following six factors could, I suggest, improve our chances of success. They are:

1) Discussion principles should be better followed despite the weight of custom, tradition and diplomacy which distort the purpose and procedures of international conferences, but which today we can no longer afford.

2) United Nations chairmen should be improved and could be, if the problem were tackled boldly with all the resources available. (For a bare half dozen truly able chairmen there are many others who are hesitant, frustrated, timid and confused).

3) Our negotiators should pay greater attention to the effects of their emotional attitudes on their clarity of mind and judgment, on tactics, manner and prestige.

4) On our part we should face with greater sense of responsibility and self-control the dangerous effects of pre-conference agitation in and out of Congress in exciting opinion and tying the hands of the negotiator, setting his mind for him, when ease, flexibility and freedom of action and thinking are needed to get results.

5) Teachers, writers, officials and others should warn our people against the spread of intolerance and suspicion in our country, and the resulting fear, including fear of appearing weak, fear of personally falling under scrutiny, and fear of yielding anything to our opponents. In negotiations it produces the arrogant bold front, the frequent repetition of demands and threats. Fear narrows the scope of our perspective and leadership, which demands confidence, patience and a wide look. In the country as a whole this fear dampens free expression of opinion and free discussion, which means an impoverishment of our sources of new ideas and new insights.

6) We should strengthen our leadership and world influence by a positive attitude oriented towards courageous world-embracing attack on poverty and disease, instead of allowing ourselves to be pushed back into a defense of the *status quo*. (The President's "atomic energy for peace" plan is a start in this direction, but hesitation to support UN Technical Aid is an opposite trend). Armament reduction and expense reduction make a half-hearted appeal until linked to a dynamic demand for the money saved for cryingly urgent work of science against poverty, hunger and sickness.

BRIEF EXPLANATIONS

This subject, involving as it does the Cold War, has become emotional at a time when we need to discuss it widely, tolerantly, freely, in order to find and use our best intelligence in re-examining our part in the stalemate. Throughout human evolution survival has depended on alert understanding directed at the need of the moment.

This dependence of survival on intelligence is as true for us today as it was for our jungle ancestors. Nothing that might improve our chances of getting through this period without mutual destruction should be allowed, therefore, to escape our most careful examination.

The first two factors are in some way similar and can be discussed together. My conclusions are based on a large number of talks I have had with personnel occupied with some aspect of conference activity in the State Department and affiliated agencies, such as the Foreign Service Institute, and from a two-year study of UN chairmanship in New York.

The attention of most of our best minds in this field is on power politics, namely on ways of winning votes in the struggle for a particular policy. While great care is devoted to insuring excellent discussion of this policy while it is being formulated in Washington, this same interest and trust in thorough, clarifying discussion does not carry over onto the international level. There the eagerness is for persuasion rather than full, objective inquiry, which if it were given time, skill and care might end up with another policy than the perfect American one, but would certainly serve common understanding of all objective facts pertinent to the situation. (The improvement suggested is aimed as much at official attitudes and conference preparations as at tactics inside the conference, once started). It is significant that it was a general and a man of action, Mark Clark, who in his recent book on the war in Korea, pointed out that at the Panmunjom armistice talks: "There was no chairman to decide if a point was in order, no moderator to decide if a point had been proven satisfactorily."

UN chairmen are usually the chief delegates of their delegations, each country having its turn to lead. Often they are older men, when a younger delegate might be more alert and better trained to lead discussion. These chief delegates are heavily engaged while in New York in all sorts of meetings, interviews, receptions, and dinners. As they have been prime minister or foreign minister or ambassador, they think they need no counseling on how to lead a discussion. But the truth is, very few of them have had the kind of experience to develop in them the difficult skill required. Most do not even know well enough the rules they have to enforce. To make matters worse, the whole procedure is over-burdened with too many rules and with over-dependence on them.

The last four of the six factors are in some ways similar and can be discussed together. Their effects are far greater than most readers at first expect. The influence of an attitude on thought and on judgment is still a new and unfamiliar subject. Resentment, fears and dislike quite often cramp and warp our perspective. Civilized man is made to feel disgrace when any excitement rules him and he therefore becomes artful in hiding it. Despite this, the sub-surface excitement persists, even when the cover-up is so complete that he himself does not know and will not admit that he is in the least bit affected. In work requiring the utmost mental clarity and poise, as the writing of an important letter, making a speech or conducting official negotiations, a ruffled attitude of suppressed or half-forgotten anger or anxiety, will show in limited mental scope, flexibility, insight and imagination. It will reduce particularly the capacity for generous human understanding. Instinctively the mind is diverted to punishing and fault-finding insisting and repeating. Confusion in the discussion is thus increased and communication complicated.

Pre-conference and pre-decision agitation means that our officials are subjected to emotional and political pressures at a time when they need our trust and patience in order that they may decide terms, official statements and tactics in the calm light of reason and foresight. This danger which we run at all times has been doubled and trebled by recent spread of suspicion and hence intimidation of the independent critic, the salt and savor of American public opinion. When such a vicious cycle runs its course elsewhere, as in China, it may be easier to perceive objectively. From there the adviser and interpreter to the recent British Labor party delegation, Lord Lindsay, wrote that several leading Chinese officials knew America too well to believe that we really intended to march into Manchuria. But fear of expressing unorthodox views which diverge from the picture drawn of us and spread fanatically, kept them from asserting their counsel, which might have postponed Chinese entry into the Korean war. It is evident, then, that we need to protect from fanaticism and agitation the clear thinking needed by our officials for such important decisions — involving as they do many lives and often many deaths.

CONCLUSION

It is easy enough to find excuses for indifference towards these six factors which affect official negotiations, and particularly easy to explain away

the lack of diplomatic interest in real discussion led by capable chairmen in the place of belligerent, undisciplined debate. The practical necessities and realities of diplomacy and its power game are facts of the past and to a large extent of the present, which have to be accepted and faced. But in the last twenty-four months the whole situation has shifted and we are face to face with the equally real fact of the hydrogen bomb and world-wide atmospheric radiation.

There is only one issue now: survival. This puts a new face on our former tolerance and easy-going patience towards inefficient official conferring and calls for the scrapping of habits and old customs and clever maneuverings, which have come down to us through centuries; and for utilizing to the fullest in coming negotiations our capacity for clear thought and mutual understanding. No nation is better fitted than ours to lead in this break with tradition and to make the necessary sacrifices for it. Our history is filled with bold refusals to subordinate man to the blind custom of centuries, and thus rich with the promise that this difficult task here proposed can also be accomplished.

EXPRESSION: A TRINITY

(Continued from Page 10)

the inward or the upward aspects of thinking, confuses his listeners because the context of his speech indicates one thing while at the same time his expression implies something else. Thus, one aspect of expression belies the other and the communication between the speaker and the listener becomes meaningless.

The art of public speaking is a demanding one because there is a great skill connected with it. Also, it is an art which is ever changing because times and customs and the world are ever-changing; but it is an art which is fundamental in expression because truth is fundamental. The techniques of the elocutionist have changed because the artistry of public speaking is forever a dynamic, never a static, force.

• • • • •

"Nothing is more terrible than ignorance with spurs on."
—J. W. von Goethe

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Another Look At Rapport

By LLOYD W. WELDON

From his experience at West Virginia University, Professor Weldon disserts from some conclusions Ralph Schmidt presented in the January issue of TODAY'S SPEECH.

There is no quarrel with the assertion, "In no classroom is *rapport* more important than in public speaking." And surely the means suggested for developing *rapport* have been tried by and proved efficacious for the author of the recent TODAY'S SPEECH article devoted to this subject. To bring the student-teacher, audience-speaker relationship into harmony, sympathy and accord are essential. The danger is that in trying to control certain factors affecting *rapport* we may generate others even more vitiating.

This paper is an attempt to explain why, to at least one reader of the article "Developing Rapport in the Public Speaking Classroom," some of the suggestions are believed to have doubtful merit.

Let us begin with the truly sound advice, "The important thing is to have a room which encourages the student to visualize himself as a speaker before an audience, rather than a pupil reciting to a class."

The suggestions which immediately follow appear to be something less than consistent with this advice. The instructor is to arrange himself on an elevated platform "above the head level of the audience" at the rear of the room. There is to be a large wall clock, with a sweep-second hand, looking down upon the student from above and behind the elevated platform where the instructor sits. Does this arrangement "encourage the student to visualize himself as a speaker before an audience?" What could more certainly identify the student with the classroom situation? The instructor as big as life—yea, bigger than life—sits dominating the room. Were he on floor level with the other audience members, courteously listening to a speech and covertly jotting constructive criticisms, *he might in a sense blend with the total picture which confronts the speaker.* Enthroned on a dias, he becomes omnipresent. And a stop-watch decorously concealed in the hand of the instructor could be understood. But why inflict a large wall clock with sweep-second hand—upon the speaker? Are seconds more important than the speaker's

pulse beat? Experience has taught this observer that normal and unavoidable pressures upon the student speaker are sufficient in themselves to jeopardize the development of *rapport* in the public speaking classroom. It is important to realize the most real and natural, the least artificial, speaker-audience relationship. The elevated platform, the professor with his note paper ready and his pencil poised, the large wall clock with the sweep-second hand grinding out inexorable TIME—these shout of the classroom!

With respect to the "philosophy of the course," there is much to be commended in the author's views. But faulty grammar, mispronunciation, and often, colloquial speech *do* interfere with communication. Even misconceptions of correct pronunciation, free of provincial influences, must be corrected. The public speaking instructor who lectured on the *spatial* pattern of speech development failed to communicate with the cute little Southern gal in his class who thought he was talking about a *special* pattern of development. Spatial was her way of saying special, and she wanted to know what was so special about the plan he was explaining. If we may be trite, eternal vigilance is the price the instructor pays for correct English usage by the student.

And the public speaking class has some advantages over the English composition and rhetoric course in maintaining this vigilance. Errors occurring in the composition of a paper in the relative privacy of the student's room, noted some days later in the relative privacy of the English instructor's office, indicated by blue-penciled notes in the margin of the paper, and, finally, surreptitiously checked by the student as the paper is handed back to him, do not have the impact nor the lasting impression of those same errors noted by the instructor and the fellow students within a few moments of their occurrence. Perhaps the instructor should advise the student in conference regarding the more flagrant of the errors of usage. But you may be sure other students will offer their friendly corrections also.

Such errors carry their own penalty. For the instructor to say he does not "intend to penalize a student for faulty grammar or mispronunciation or colloquial speech—unless it interferes with communication" is to say it should rarely be overlooked. Would *rapport* be advanced by ignoring this fact?

Another suggestion is a bit difficult to accept: "... *rapport* can be further developed by use of an old educational technique—seating the class in alphabetical order." Where in all the thousand-and-one audiences of a democracy will you find sergeants-at-arms stationed at the door jockeying listeners into the artificial pattern of alphabetical arrangement? Would this contribute to the student visualizing himself as a speaker-before-an-audience, rather than a pupil-reciting-to-a-class? It is an *old technique*. But what in heaven's name is educational about it? Let's call it an old pedagogical convenience, with little functional value for a public speaking class. Since public speaking is primarily a skills course and much individual work is imperative, the classes are of necessity relatively small. How long should it take the instructor to learn the names and faces of so few? Surely not so long as to justify the creation of an unnatural and artificial audience arrangement. If students chance to be mixed up, Adams-and-Zaleski, why re-shuffle them? And in small classes students learn each others' names quickly. Nor is roll call a time consumer. A little rapid calculation is all that is required: *videlicet*: fifteen class tickets, fourteen bodies—ergo, one absent. Ask the class who is missing. Students, (don't we all), like to think they are needed. This little exercise could of itself improve *rapport*.

Is it psychologically sound—is it good for *rapport*—to teach one thing and require the practice of another? We stress the importance of *being prepared to appear before an audience*. We insist that the principles of planning, outlining, and practicing must be understood and employed. But we assign a "two-minute auto-biographical (or introductory) speech" to be delivered before they of the first grade teacher who was making the have quite settled in their seats. The story is told rounds of her classroom the first morning of the new term. She was smiling her reassurance, drying an occasional tear, asking names, and trying generally to develop *rapport*. When she reached one little character she inquired, "And what is your name, young man?" He turned a pixie countenance up to her and replied, "Just call me

Slugger". Schooled in progressive methods, she went along with the suggestion. "Well, Slugger," she continued, "You seem to be making a fine start. Do you know your A.B.C.'s?" And Slugger aptly responded, "Hell, no, I've only been here fifteen minutes."

The story above may be no answer at all to the inconsistency which we believe we have noted but the answer which amazingly enough, the author himself supplied a few paragraphs later appears incontrovertible. May we quote; "... announce that you will criticize each speech, but you will not assign a grade to any speech. Explain your reason: *you have not yet had sufficient time or opportunity to teach them much of what they need to know about speaking*". And, again, later "... they shouldn't be graded on something which they have not been taught to do." Re-phrase this as it should read and we shall agree, *they shouldn't be asked to do something which they have not been taught to do*. If the assigned speeches aren't to be "speeches", but are to be the exchange of pertinent personal data, we would suggest (not too seriously) that the second meeting of the class be a social hour with cokes, cookies, and conversation. It would have the advantage of avoiding the necessity of "holding the class overtime." Holding the class overtime can play hob with *rapport*—if an untenable assignment has not already accomplished that fact. Would it not be well to avoid this danger by withholding the assignment of these early speeches until "what they need to know about speaking" has been taught?

"Ask the class to applaud at the end of each speech. . . ." What happens to the genuine applause, spontaneously shown, for a really good speech that ultimately comes along? Is not an enforced claque an additional artificiality? Students may be depended upon to recognize and reward (with warm and heartening applause, or with a quiet word and a friendly hand on the shoulder after class) real merit, whenever achieved. That is the kind of student-student *rapport* worth praying for. Nor should the student-instructor *rapport* be the forced-grown variety which thrives only in a careful designed setting—with lights, props, staging, and dramatization. Quietly sensed and gradually certified sincerity, honesty, and courtesy on the part of each for the other, fertilizes, incubates, and strengthens-the-growth of a kind of *rapport* that is worth giving thanks for.

This brings us to one final word and then we shall be in relative harmony and accord with most of the remaining portions of the article.

Only the second meeting of the class has been concluded. Again we quote, "By this time *rapport* will exist between the instructor and the class." There is no qualification. *Rapport will exist*. Will it? After but two meetings of the class? We confess to incredulity. Who can say when it has been accomplished? What mists dispel? And who can measure the ebb and flow of it? *Rapport* is a noun. Is not this noun subject to modification, to description, to qualitative and quantitative analysis? *Rapport* is a relation; a connection. Is not the relationship sometimes warm, sometimes cool?

In the end we do not decide that we have achieved *rapport*, or haven't, that a condition of harmony and accord obtains, or does not. Rather we tend, gratefully, to think in terms of the degree of *rapport* that has been realized despite the forces which operate, especially in a public speaking class, to nullify it.

On the Other Hand . . .

a Reply by Dr. Ralph Schmidt

Criticism is levied against (1) the elevated platform, (2) the large wall clock with sweep-second hand, and (3) alphabetical seating. The major objection is that to follow these suggestions is to keep the student speaker ever conscious of the classroom and to create an artificial instead of a real and natural speaker-audience relationship.

It seems to this writer that the only real and natural speaker-audience relationship for the classroom is the classroom relationship. Any other would be artificial. There is no standard "audience". No two audiences are alike. No two classrooms or class room audiences are alike. A speech delivered in the public speaking classroom must be adapted to that classroom. To be truly audience centered it must take into consideration the individual members of the class, the instructor, the specific assignment, the peculiar characteristics of the "auditorium," the amount of time available, etc.

Why must it be assumed that an instructor easily seen is disconcerting? Could it not be encouraging? Is a large wall clock an *infliction* on the speaker? Could it not be an aid? Is alphabetical seating a hinderance to communication? Could it not be helpful to the speaker? This writer is convinced that these means *can*!

The critic feels (4) faulty grammar, mispronunciation, colloquial speech interfere with communication. Has he forgotten thousands of present day successful political and business leaders in "real life"? It is difficult to believe that the public speaking instructor who lectured on the *spatial* pattern of speech development communicated with *any* of the members of his class if he failed to define *spatial*—or that the cute little southern gal wouldn't have recognized a new and legitimate use of her *special* if he had defined it! Correct grammar, pronunciation, and standard speech are not guarantees of communication!

Whether to get public speaking students on their feet the first or second day of class to make a speech, talk, or oral contribution (objection 5) has long been a matter of controversy. Many authorities point out as one of the major causes of stage fright "being unaccustomed to being the center of attention." This writer believes in getting students accustomed to being the center of attention as soon as possible. Delaying the experience until "what they need to know about public speaking has been taught" may well accentuate stage fright and even induce it.

There is an objection (6) to asking the class to applaud at the end of each speech. In "real life" there is applause — and usually for one of the three reasons suggested in the original article. Asking the class to applaud does not prevent the critic's "quietly sensed and gradually certified sincerity, honesty, and courtesy. . ." from developing.

A final objection (7) is to the statement, "By this time rapport will exist between the instructor and the class." Part of this objection is due to lack of qualification. To this the writer pleads guilty. It would have been better to say "should exist" or "will tend to exist." Part of the objection is based on definition. Here is the definition from *Webster's New World Dictionary of the American Language, College Edition* (1954): "relationship; especially, a close or sympathetic relationship; agreement; harmony: see also *en rapport*." This writer *has* found a close or sympathetic relationship to exist between the instructor and the class at the point indicated.

"The proof of the pudding is found in the eating." In the last analysis the efficacy or lack of it in these means is determined by those who are subjected to them. This writer will stand on the verdict of his students. It may be that "what is one man's meat is another man's poison."

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SENATE DEBATE

(Continued from Page 12)

the function of such debate in compromising, in reconciling, and in clarifying the issues, and in educating Senators and the nation on the legislative proposals.

QUALITY OF SENATE SPEECHES

The last question concerns the quality of Senate speeches and speaking. The opinion is occasionally expressed that while Senate debate may have experienced a Golden Age of oratory in the nineteenth century, contemporary congressional debate cannot compare with those great days of yore when Clay, Calhoun, and Webster stirred the nation with magnificent oratory. As a democratic nation, we have slipped dangerously if Raymond Clapper is accurate in characterizing congressional debate as "...99 per cent tripe, ignorance and demagogery and not to be relied on. . ." Fortunately, a more objective analysis of Senate debate refutes Clapper's criticism. There is an absence of the grand style of oratory in congressional speaking. This absence is, however, a reflection of the disappearance of the grand style from all phases of contemporary deliberative speaking. This is not to say that congressional speaking lacks power or substance. My work with hundreds of individual Senate speeches on neutrality legislation revealed to me an authenticity in the style and development of the speeches. The arguments bore the marks of oral discourse—concreteness of language, colloquial idioms, illustrative material, and the vitality of the spoken word.

Charles Beard defends the caliber of congressional speaking:

It is true that no member now can, or chooses to, deliver orations in the grand manner. . . . The truth is that oratory of the grand style, whatever its merits, if any, is no longer appropriate to or useful in the discussion of the complicated questions of our day, which call for highly specialized knowledge and less rhetoric.

Beard further characterized congressional speeches as possessing a "breadth of knowledge, technical skill, analytical acumen, close reasoning, and dignified presentation."

Much nonsense may be found in the *Congres-*

sional Record; bad poetry, unrestrained emotion-
alism and name-calling. Examples of bad speaking
are not so numerous, however, as to justify over-
all condemnation of Senate debate. Most speeches
in the neutrality debates, for example, were well-
defined, logical analyses of the issues, in which
the speaker stated his position, supported it
through evidence and reasoning, and concluded
with a summation of his arguments.

To summarize the quality of Senate speaking,
Chester contends that when an issue is important,
". . . senate debate is of a higher and more skilled
nature than we would imagine if we based our
judgment solely upon the usual cursory or parti-
san observation of our upper house in action."

Long before modern parliaments were known,
Aristotle wrote of the deliberative speaker who
addressed his audiences on matters of state. "To
him," Aristotle wrote, "belongs the future, for he
gives advice about things to come." In our rep-
resentative system of government, Senate debate
serves the function of advice, counsel, and reflec-
tion. A Senator may not always seek to persuade
his colleagues nor even hope to change public

opinion on an issue. But the fact that he has the
right of debate and the privilege of publicity in
the *Congressional Record* and in the press
guarantees a full hearing for his arguments. In this
guarantee lies the significance of contemporary
Senate debate.

NOTES

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- ⁸ Chester, *op. cit.*, p. 409.
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- ¹¹ Robert E. Lane, *Problems in American Government*
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My Toughest Speech Problem

(Continued from Page 2)

However, my greatest aids in conquering this speech difficulty were liberal arts courses in college. By taking such courses as English, Philosophy, and Psychology, my background for conversation greatly increased. My speech courses gave me the poise and self assurance I needed in public speaking. In my speech class the audience shared similar problems to mine which relieved me of the feeling of aloneness.

This problem, although quite great a few years ago, has almost passed out of consciousness. I still feel a need for improvement, but my progress has been of the greatest value.

Sue Rode
Utica, New York

* * *

No Mo' GASP

Up to the time I entered college, I had never experienced trouble in public speaking, but then I had never been called upon to appear before an audience to deliver any speech of length. My only experience before audiences was in the field of music as a professional singer. Here, however, I had mastered poise and self-assurance and most generally came off the stage feeling that I had performed well.

Strange as it may seem, this self-assurance did not assert itself when speaking before an audience. Nervousness was my problem. Nervousness that found its outlet in shortness of breath and gasping, unnatural to a good speaker or, for that matter, to a good singer. My speeches came out sounding like a runner having just finished the four-minute mile.

At this point I obtained a part-time announcing position at the local television station. Once more, I found myself short of breath and gasping, especially in trying to read lengthy commercials in allotted seconds. I waited for cues like a lion ready to pounce on his prey. I was constantly worried about how I would sound, and, consequently, came out sounding worse than ever.

I was determined to conquer my phobia. I discovered that relaxed thinking and confidence were the keys to my problem.

The next few weeks were spent in defeating this problem. It did not take long to realize that to do well in any speech situation you must first have

confidence in your ability, and secondly, to think relaxed before your appearance.

Now while I sit waiting for a commercial cue, it is not as a lion ready to pounce but rather as a self-assured person with only the most optimistic thoughts in mind.

This formula worked wonders for me. I no longer stand gasping to catch my breath. I caught up with it, before it caught up with me. And, oh yes, I am now a full-time staff announcer at the same television station.

Raymond J. Alfano

* * *

REMEMBER THE CUSTOMERS

About two years ago, I was employed as a part-time salesman, selling a product of a very technical nature. It was in the performance of the job that I ran into my speech problem. My speech took the form of a sales talk having as an audience generally one to five people.

The problem did not become apparent to me immediately. . . that is the real cause of it. I had been selling for approximately two or three months before I realized that my talk was not getting across in full force to the customers. In the beginning there was somewhat of an indication of the problem, but I felt that my failure to sell the product was due to lack of sufficient product knowledge. Yet the problem was still staring me in the face after I got to know the product practically inside out. My problem was that in a number of instances I could tell the customer had need for the product, that he liked the product and also that he wanted it, yet he left the store without making the purchase.

As a result of this, I carefully went over my sales talk, but failed to come up with any answers. So as a last resort, I asked a senior salesman to listen to my next presentation to the customer. After listening to my sales talk he told me I was confusing the customer with too much technical material. I was failing to get the point of the speech across—the benefits the person would derive from buying the product.

In order to overcome the problem, I completely revised my presentation to fit the individual customer.

Bart Boehlert

* * *

BETTER SPEECH THROUGH MORE STUDY

I have had many speech problems. Among them are choosing a topic to speak on, the organization of the speech, vocabulary, usage of words and the

delivery of a speech. But the worst problem of all was stage fright. I know that it is only normal for anyone to have stage fright, but in my first case it was extreme—so extreme that in grade school and high school I steered away from leadership among a group or putting myself in a position where I had to be the main feature of a group. In fact, in High School I never finished a speech but became so stage frightened that I sat down in the middle of it. As you can see, this affected my whole personality and something had to be done about it.

Upon entering college, I decided that for the amount of money it was going to cost, the least I could do was to be able to stand up in front of a group and express my ideas.

I finally enrolled in Speech. After giving my first speech, my instructor told me how natural and confident I looked. This was the beginning of my new unfrightened life. Up until now I was concerned about what the audience was thinking of me instead of what I had to say. I also needed confidence and this incident gave me enough so that today I am taking Advanced Public Speaking and am also a member of the school's Student Speakers Bureau. My attitude now is that what I have to say is of vital importance and that the audience is interested in what I have to say and not me. I am always well prepared so that I am probably better informed than the audience is and this gives me confidence.

Patricia Pirk

* * *

NO NEED FOR QUALMS

I was assigned to the Student Speakers Bureau of my college to attend a dinner as a guest speaker for a Literary Club. I was immediately appalled at the idea of speaking before a literary group, because I immediately assumed that these "well-read," "intelligent" people would be a most critical and difficult audience.

Since this assignment was in another city, I could not "look the situation over" beforehand, so the only time I had to survey the conditions under which I was to speak was the few minutes before I was presented to the group.

When I saw the room in which I was to speak, I was quite dismayed, because the speaker's table was in the dining room and there was a very tiny space for me to stand in when I was to speak. I would have had to stand between the table and the wall, in a position which would limit my movements and gestures to cramped, feeble attempts to gesticulate. The other tables were plac-

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ed in rows so that most of the audience would have to "strain" their necks to see me, and I in turn could not see them very well. What could I do? I knew that under these conditions I would have two strikes against me from the start, and I was determined not to let this happen.

I suddenly remembered the location of the room and the entrance to it. The dining room was in the basement of a church, and the steps leading into the basement stopped at a large landing inside the room and then proceeded a few more steps to the floor. What a perfect speaking platform! If I spoke from this landing, everyone in the audience could see me, and I could see them; I would have an unobstructed area in which to move around and gesture as freely as a bird, and my voice would surely carry to every corner of the room. But . . . the speaker's table had already been set up for me, and the chairman was seated right next to it so she could introduce me. What could I do? Could I go ahead and upset everyone else's plans? After all, practically all these people were twenty years my senior. . . they held position, rank, and they were members of a very famous and excellent literary group. I was scared stiff! Who was I to interfere with their plans. . . to make last minute changes?

After thinking along these lines for a few moments, I suddenly pulled myself together for a "pep" talk. Who did I think I was? Why, I was the guest speaker! I was in the spotlight for the evening. They asked me to be guest speaker; I didn't ask them!

When I convinced myself that I had no need for qualms, I asked the chairman if it would be all right for me to use the stair landing as a platform. She thought it was an excellent idea and wondered why no one had ever thought of that idea before. I received quite favorable comments after my speech, and the chairman told me they were going to adopt my idea and convert the stair landing into a speaker's platform!

Lee D'Amelio

* * * * *

"The most dashing orator I ever heard is the flattest writer I ever read. In speaking, he was like a volcano vomiting out lava; in writing he is like a volcano burnt out."

William Hazlitt.

WHAT YOU ARE —

(Continued from Page 6)

state as he stands before the audience. So it is that a speaker gives an audience an impression of his *ethos* by minimal cues as well as by his reputation and his overt choices.

ETHOS AND ETHICS

We must ask now a question about the ethics of *ethos*: Can a speaker gain prestige by feigning a character that he does not have? Can a swindler appear to be honest? Can a person who despises an audience appear to like them? Can a childish person appear mature? Can a shallow man seem deep? Possibly the number of times Brooklyn Bridge is sold each year would suggest that there is at least a modicum of truth in an affirmative answer to these questions.

Yet the best way to appear to have good *ethos* is to *be* the kind of person who has had wide experience, who is a person of strong character, and who genuinely respects and likes people. Why is this? The reason lies in the manner in which the audience gets impressions of the speaker.

Recall the vast complexity and great number of the cues which you give an audience when you speak: virtually everything you choose to do, every muscular contraction, every variation in tone of voice, every word you utter may suggest something about your real nature. If you feel that you can control the long list of items presented, you are either (1) more skillful than most or (2) sadly misinformed. If you pose as the kind of person you are not, there will be a word, an accent, a misplaced idea, or self-centered notion which will escape you and arouse suspicion in someone who will feel that there is something about you that does not quite ring true. Nor does it take particularly keen intelligence or any strange sort of wisdom to inspect a person and discover trickery.

One does not have to be a genius to spot a "phoney." The cues that give away the answer, for better or worse, are too numerous to disguise or control.

To develop good *ethos* is a life-time program. It is not our place here to explain how a man should live to develop wisdom, character and humane spirit. But it is our place to point out that one who aims at being persuasive must begin sometime. Many have begun in their study of speech to stretch their horizons, to develop moral fiber, and

to catch a glimmer of the worth of human beings. The difficulty for most of us is not that one cannot develop such qualities—it is only that too few even try.

NOTES

- ¹ Muzafer Sherif, "An Experimental Study of Stereotypes," *Journal of Abnormal and Social Psychology*, XXIX (Jan.-Mar. 1935), pp. 371-5.
- ² Franklyn S. Haiman, "An Experimental Study of the Effects of Ethos in Public Speaking," *Speech Monographs*, XVI No. 2 (September 1949), pp. 190-202.
- ³ See Lane Cooper, *The Rhetoric of Aristotle* (New York: D. Appleton-Century Co., 1930), p. 9.
- ⁴ Lew Sarett and William Trufaut Foster, *Basic Principles of Speech* rev. ed. (New York: Houghton-Mifflin Co., 1946), p. 25.
- ⁵ Pierre Janet, *Psychological Healing* (New York: The Macmillan Company, 1925), pp. 212-3.
- ⁶ John Frederick Dashiell, *Fundamentals of General Psychology* (New York: Houghton Mifflin Co., 1937), p. 458. The writer is also indebted to the analysis of Sarett and Foster, *op. cit.*, Ch. 21.
- ⁷ Dr. Otis M. Walter, Sr., *Suggestion in Medicine*, Unpublished lecture, 1950, p. 4.
- ⁸ Donald Laird, *What Makes People Buy* (New York: McGraw-Hill Book Company, 1935), p. 29.
- ⁹ Dashiell, *op. cit.*, p. 460.
- ¹⁰ Walter, *op. cit.*, pp. 5-6.

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SPEECH BOOKS IN REVIEW

By ARTHUR EISENSTADT

The fields of drama and the speech arts seem to have enjoyed warm attention in the recent past. Attesting to this, the revised and enlarged third edition of John Gassner's *Masters of the Drama* has appeared under the imprint of Dover Publications. For those who have not as yet encountered this work, the time is very definitely now. Encyclopedic in scope, the book is a remarkable compendium of world theatre from primitive times to the post World War II era. Various periods of drama in many parts of the world are included, as are the historical, social and cultural pressures which influenced the plays of each time and country. Three main categories are utilized: Styles of Theatre, Playwrights, and An Album of Modern Stage Productions. Each is given deft and scholarly treatment, reinforced by effective illustration. Among the dramatic types covered are classical tragedy and comedy, oriental romance, medieval religious drama, symbolism and expressionism. An extremely detailed index and bibliography round out this volume, which is surely a basic for those of either lay or professional interest in theatre. Its readers will easily see why Harold Clurman termed it, "Best of its kind in English."

Studies of subjects which have been studied and restudied *ad nauseam* are too often merely the regroupings of material already stale and musty. This is especially likely in one of the most written-about areas of English literature—Shakespeareana. And yet, to belie these misgivings and give new value to the labors of the painstaking, meticulous scholar comes *William Shakespeare: The Complete Works*, edited by Jasper Sisson, Senior Fellow of the Shakespeare Institute. Aided by a team of eminent researchers, Sisson provides complete texts from the Quartos and the First Folio, and reprints the entire *Sir Thomas More*, followed, of course, by the poems and sonnets. Also included are a biography, a discussion of the Elizabethan theatre, Shakespearean music, and masques, an analysis of earlier editions, Elizabethan language, and an extensive glossary. The original dramatic punctuation has been restored, and the resulting tome should prove a valued addition to the library of both dramatist and play-goer. To

yield to the Bard's own fondness for word-play, Sisson's efforts give the reader generous 'measure for measure'.

"Why learn to read aloud? Chances are you'll have to." So opens Henneke's *Reading Aloud Effectively*, and Mr. H. goes on to show that oral interpretation is not only an art but also a skill of considerable practical dimension. In civic, domestic, and vocational life, runs the theme, effective reading is often the only interpersonal bridge there is, hence the urgent need to read aloud well. The author makes an unusual and rather striking combination of the academic and the down-to-brass-tacks schools of thought. Part One covers manuscript preparation and writing, Part Two deals with projection and communication, and the final section presents a wealth of practice selections and pointers on their use. The very cogent observation is made early in the book that the needs of listening publics—college, business, community or whatever—are very much the same, and the methods of satisfying these needs—via preparation, principle, and practice—are similarly homogenous. By using examples drawn from both the commercial canvas and the literary world, the point is enunciated, exemplified, and driven home clearly and vividly. The illustrations are excellent, but regrettably infrequent, the typography and format are laudable, the order and language of ideas top-level. Well worth examination.

Just off the press, at this writing, is *Effective Speaking in Business*, by Huston and Sandberg, revised by Jack Mills. This volume is in large part a version of *Everyday Business Speech*, by the first two authors, with added materials on parliamentary practice, more model speeches, and new pictorial illustration. The "Able Man" approach—the principle that as the inner person improves, so will outer communicability—and the concept of the foundational nature of conversation and the basic speech skills again receive heavy emphasis. Conference speaking, the sales situation, application interviews, and types of business and professional speeches are given detailed exposition. As in the earlier volume, everyday business problems are analyzed in terms of their communications

and human relations aspects. While the outlining of speech material receives over-brief attention, the importance of logical proof and idea arrangement is given substantial consideration. For a good understanding of speech in its business context, here is a highly serviceable presentation.

Allotting even more attention to conference and process of discussion is *Oral Decision-Making*, by Braden and Brandenburg. Apparently designed primarily for the college course in discussion, argumentation, and debate, this text should also be useful to the adult educator and the business conferee. Role-playing, an increasingly encountered educational device, is considered, while the psycho-drama and socio-drama are lucidly differentiated and discussed. Semantics and group dynamics are included, as is an unusually helpful chapter on Understanding Language. Especially noteworthy is the treatment of "hidden commitments" and "hidden agendas" as they affect both group leader and participant. The description of parliamentary procedure as "the orderly conduct of debate" seems to this reviewer to leave uncon-

sidered the informative and exploratory nature of much parliamentary business. However, the excellent development of research and evaluative techniques, the integration of traditional and socio-psychological concepts, and the emphasis on the essential role of discussion and debate in a democratic society bid fair to make *Oral Decision-Making* a deservedly well-received text. The communication experiences of the authors in both classroom and community, together with a clear and concrete writing style, combine to make a sound contribution to the field of argumentation.

As most teachers have come to know—ruefully, in some instances—the college text that is not soon eclipsed by a later, more "modern" work is rather rare. This is particularly true in the field of speech, where so much exploring, research, and pathfinding go on, and where yesterday's definitive work so soon becomes an incomplete account of today's speech status. A refreshing exception to this march of events is Mulgrave's *Speech for the Classroom Teacher*, now in a new third edition.

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Its comprehensive nature may be seen in the major divisions: The Role of Speech in Teaching, The Speech Mechanism, The Scientific Study of Language, The Speech Arts, and Speech Pathology. Aimed at both teacher-in-training and teacher-in-teaching, speech physiology, phonetics, dramatics and interpretation, public address and discussion, as well as functional, organic, and emotional speech disorders are given concise and simplified treatment. An extremely good bibliography closes each chapter, while an abundance of examples and practice materials insure clarity and application. The prefatory viewpoint that the general teacher should be competent to recognize, understand, and properly refer the speech defective is most timely, and Dr. Mulgrave goes far to aid this goal in *Speech for the Classroom Teacher*.

A book which is also a third edition, and has likewise carved itself a niche in the scholastic world, is *Painter's Ease in Speech*. Miss Painter's offering is directed at the high school student, and deals with the speech platform, parliamentary law, group discussion, speeches to persuade, inform, entertain, or impress, and radio and television speaking. Teachers will find the exercises and assignments at the end of each unit lively, appropriate, and challenging. Outlining, problem solving, and listening are handled with an eye to student level, and the Quintilianesque concept is again endorsed in the statement "... integrity in speech and in character are synonymous."

From the pen of a practicing psychoanalyst comes *Stuttering: A Psychodynamic Approach To Its Understanding and Treatment*. In it, Dr. Barbara combines his own experiences as a stutterer and a clinician with the Karen Horney theory of neurosis to evolve a therapeutic approach. Included are units on stuttering in psychotics, self-hate in stuttering, language behavior, and the neurotic character structure of individuals with stuttering. The psychogenic nature of stuttering is given reaffirmation in terms of the integration of speech and the personality structure. Group therapy in which the individual can express himself freely, observe the difficulties and weaknesses of others, and achieve an emotional growth is recommended. "In the final analysis," concludes

Barbara, "as the stutterer slowly finds himself in the process toward self-realization, so will he tend to discard his neurosis and all that it implies—including that of stuttering."

Much this same treat-the-cause-not-the-symptom concept is found in *The Voice of Neurosis*, by Moses. The author, who is attached to the Stanford University School of Medicine, draws on fifteen years of research into the diagnostic potential of voice analysis. It is contended that the laryngologist and the psychiatrist must often become one and the same person, and that each should possess at least a working knowledge of the interconnections between voice and neurosis. The fundamentals of vocal analysis, the acoustic dimensions of voice respirations, range, register, resonance, and rhythm—and the vocal features of neurosis are detailed and exemplified by the descriptive and the case study methods. In voice problems, Dr. Moses concludes much as Dr. Barbara does on rhythm problems: the speech therapist must treat the person, not the disorder, must work on the basic reasons for the defect rather than its external signs, must approach psychosomatics as a professional in the field, not as a dilettante. To what extent a speech therapist should or must be a psychotherapist is a question raised long ago by the psychology and speech correction fields. Both of these works should rekindle an intense interest in the search for a suitable answer.

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